

POPISM

Stars and Stripes Forever: The Popular Urge in American Art 1955-1975



The Estate Project · The Geldzahler Portfolio and Works by Four Artists

The Yale University Art Gallery and Jonathan Edwards College
present parallel exhibitions March 25 through May 2, 1999



Yale University Art Gallery · 1111 Chapel Street
Jonathan Edwards College · 70 High Street

POPISM

Stars and Stripes Forever: The Popular Urge in American Art 1955–1975

Yale University Art Gallery



The Estate Project for Artists with AIDS

The Geldzahler Portfolio and Works by Four Artists:

William Cullum, John Dugdale, Marc Lida, Eric Rhein

Jonathan Edwards College



Dennis Hopper (American, b. 1936)

*Andy Warhol, David Hockney, Henry Geldzahler
and Jeff Goodman from Out of the '60s, 1997*

From *The Geldzahler Portfolio*

Two-color photolithograph on Somerset Satin paper,
22 x 30" (55.9 x 76.2 cm)

Printed by Hamilton Press

Foreword

Jock Reynolds

*Henry J. Heinz II Director,
Yale University Art Gallery*

The tradition of the teaching exhibition at the Yale University Art Gallery has in recent years been enhanced by the collaborative efforts of the Art Gallery staff and our creative neighbors in the Department of History of Art and Jonathan Edwards College. The concurrent spring 1999 exhibitions *Stars and Stripes Forever: The Popular Urge in American Art 1955–1975* at the Art Gallery, and *The Geldzahler Portfolio* and *The Estate Project* at the College provide students with numerous opportunities to consider the importance of Pop art in the history of American art, and the key role the late Henry Geldzahler, B.A. '57, played in the evolution of postwar art in the museum's permanent collection.

This serendipitous partnership is of course the work of particular enthusiasts whose flexibility and zeal recall the legendary spontaneity of Geldzahler himself. Jonathan Weinberg, Associate Professor of History of Art, and Sarah Rich, Instructor and graduate student in History of Art, joined forces to select works from the Yale Art Gallery and the Yale Center for British Art that reflect their interests in popular culture's impact on American art. Gary Haller, Master of Jonathan Edwards College, responded to the art historical theme of the teaching exhibition with the presentation at the College of *The Geldzahler Portfolio*, a suite of ten prints and one video created in memory of the renowned curator by his legendary artist peers to benefit the Estate Project for Artists with AIDS. Simultaneously, in an adjacent space, Master Haller has installed a selection of works from the Estate Project. These three groupings of work in tandem with the symposium, films, special guests, and this publication create a comprehensive look at Pop art, Popism, and many of its myriad manifestations. In fact, the willingness of all involved to mutually enhance the respective projects suggests a new definition for the familiar term "teaching exhibition." It is with great pleasure and appreciation that the Yale University Art Gallery staff participates in this informative and joyful celebration of Pop art. We look forward to future opportunities to work closely with our esteemed neighbors.

Preface and Acknowledgments

Gary L. Haller

Master, Jonathan Edwards College

Jonathan Edwards College is pleased to be joining the Department of History of Art and the Yale University Art Gallery in parallel exhibitions of Pop art. Unlike our last joint venture with the Art Gallery, *Paul Cadmus—Visionary Realist*, I cannot claim a personal passion for Pop art. However, I am keenly interested in expanding my knowledge and understanding of Pop art and determined to present a variety of exhibitions that may be of interest to undergraduates and that may act as vehicles for associated Master's Teas in the College.

It was Jonathan Weinberg who brought *The Geldzahler Portfolio* to my attention and encouraged me by promising to do all of the work. I was first drawn to the *The Geldzahler Portfolio* by the name recognition of the eleven artists represented in it. I became convinced that this was art worthy of the kind of student exposure we can provide in the Master's House when I learned that it was donated in support of the Estate Project for Artists with AIDS. Thus, our joint "teaching" exhibitions in the Art Gallery and Master's House may serve the dual purpose of teaching us something about Pop art and a lot about the generosity of artists who endeavor to preserve the work of colleagues lost to AIDS. We are particularly pleased to have *The Estate Project*, the work of four artists—William Cullum, John Dugdale, Marc Lida, Eric Rhein—who are supported by the Estate Project. It is a pleasure to be working with Jock Reynolds and Sarah Rich, to again have the counsel of Jonathan Weinberg, and to offer a special salute to Daphne Deeds, who by example and tutorial has helped me play the role of art curator. I wish to acknowledge the financial support of the Art Gallery, the Center for British Art, the School of Art, the History of Art department, and The Fund for Lesbian and Gay Studies. I particularly wish to thank the Jonathan Edwards Trust and the Bates Fund without which it would not be possible for me to continue my self-indulgence.

**Stars and Stripes
Forever:
The Popular Urge
in American Art
1955–1975**

Sarah Rich
and Jonathan Weinberg

The title *Stars and Stripes Forever* evokes several aspects of the art of the sixties. In the most literal sense, an artist like Frank Stella made stripes an essential element of his art while it was Andy Warhol who popularized the term “superstar,” putting the mechanism of celebrity at the center of his practice. Together, stars and stripes as the American flag were a frequent subject of sixties art. Arguably the painting that initiated the Pop movement was Jasper Johns’s *Flag* of 1955. Whereas the most famous flag of the 1940s flew over Iwo Jima as a sign of American power and patriotism, the flag of the 50s and 60s was a contested sign of American identity. This is particularly true of photographic representations, where its presence in works by Robert Frank, Diane Arbus, and Lee Friedlander signals the inadequacy of the American dream. Johns’s deadpan *Flag* also registers an ambivalence about the artist’s relationship to the American, even as it gestures to the formal vocabulary of abstract art. This dialogue between a symbol of the popular will and the grammar of modernist painting is at the center of this exhibition.

Conventional surveys of the art of the 50s and 60s tend to divide artists into opposing camps: figuration vs. abstraction, expressionist vs. analytic, and Pop vs. Color Field. Pop seemed to embrace the commercial and disposable, while hard edge and color-field painting supposedly resisted Pop’s “world of commodities, banalities and vulgarities.”¹ This exhibition drawn from the Yale University Art Gallery’s permanent collection troubles these binary categories. As early as 1963, Metropolitan Museum of Art curator Henry Geldzahler remarked on the connection between post-painterly abstraction and Pop: “the best and most developed post-abstract expressionist painting is the big single image painting. . . —I am thinking of Ellsworth Kelly, Kenneth Noland, Ray Parker, and Frank Stella, among others—and surely this painting is reflected in the work of Lichtenstein, Warhol and Rosenquist. Each of these painters inflates his compulsive image.”² Geldzahler wanted to make a case for the indebtedness of Pop artists to



Andy Warhol (American, 1930–1987)
Marilyn Monroe, 1967
 Screenprint, 36 x 36" (91.5 x 91.5 cm)
 Yale University Art Gallery, Emerson B. Tuttle,
 B.A. 1914, Print Fund. 1969.26

abstractionists but the exchange went both ways. In 1964 the art critic Barbara Rose described the works of Richard Anuszkiewicz, Larry Poons, and Gene Davis in Pop terms: "this is decorator color, poster color, billboard, commercial, eye catching, jazzy, keyed up color."³ Abstractionists as diverse as Leon Polk Smith, Ellsworth Kelly, and Frank Stella all engaged with commercial imagery. Their use of industrial paint, billboard size canvases, and easily legible and repeatable shapes arguably owes as much to the technology of advertising as to the tradition of modernism. James Rosenquist went so far as to insist that Kelly was the first Pop artist by virtue of Kelly's cool emblematic abstractions and their oblique relationship to signage.⁴ By simply dropping the "P" from Pop, Museum of Modern Art curator William Seitz suggested the connection between a supposedly new form of abstraction and the Pop movement. He invented the term Op Art to cover a range of dizzying abstractions by artists like Victor Vasarely and Anuszkiewicz, which seemed to engage with popular media and hip psychedelic culture in ways analogous to the work of Rosenquist and Tom Wesselmann.

The 60s saw a surge in the cult of the artist. Whereas artists of the immediate postwar era saw themselves in opposition to popular culture, wearing alienation as an avant-garde credential, a new generation seemed intent on widespread acceptance. Warhol created an equivalence between soup cans and movie stars. He built his fame by tapping into the fame of others. At the same time it has been argued that hard edge abstractionists like Stella developed a style of painting equivalent to a corporate logo—immediately recognizable and reproducible.⁵ Despite the subversive claims made for Pop and the purist claims made for color-field abstraction, there was an affinity between the signature styles of artists and the trademarks of corporate America.

There was a *popular* urge that defined the art of the 60s. Popular suggests a number of things: an attempt to reach a wide audience; the appropriation of

images and materials from mass culture; and the artist as celebrity. But if much of the art of the 60s seemed in sync with a commodity culture, the popular also could be a means of resistance in the populist sense. Artists like Romare Bearden, Roy Lichtenstein, Mel Ramos, and Ed Ruscha thought that by using images from television, magazines, and movies they might find an art that was vivid and direct. The hope was that in appropriating the technology of advertising to represent new values and subcultures, the logic of the commodity might be unmasked and a "counterculture" formed. In the work of Diane Arbus, William Copley, Audrey Flack, David Hockney, Ray Johnson, and Warhol, the margins—so-called alternative lifestyles and drug culture—were discovered as spaces of freedom and resistance. As the civil rights and the anti-war movements grew, student groups in particular looked to Pop-practices as rich material for developing a poster art of revolution.

Still the insistent demand of the counterculture not to sell out had little effect on the spectacle of artists' fame and the explosive rise of art prices. And for all of the emphasis on the democratization of the art world in the 60s, few women and artists of color shared in this success. It is no wonder that the end of the decade saw an increasing disillusionment with traditional modes of art making as a means of radical change. Already a worry about the enormous commercial potential of art objects was built into the art happenings of the early 60s and the performances of the Fluxus movement in which there were few tangible objects for dealers to sell. This supposed dematerialization of the art object continues to this day, yet the artist's name continues to be a valuable trademark. In this sense stars and stripes, celebrities and artists, go on forever even as the work of art disappears.

Notes

- 1 Hilton Kramer, in Peter Selz et al., "A Symposium of Pop Art" (April 1963), in Stephan Henry Madoff, *Pop Art: A Critical History* (Berkeley: University of California, 1997), 69.
- 2 Henry Geldzahler, in *ibid.*, 66.
- 3 Barbara Rose, "Primary of Colors," *Art International* 8 (1964): 24.
- 4 James Rosenquist, conversation with Michael Auping 1986, cited in Auping, *Abstraction—Geometry—Painting: Selected Geometric Painting in America Since 1945* (New York: Harry N. Abrams, 1989), 56.
- 5 See for example Caroline Jones, *The Machine in the Studio* (Chicago: University of Chicago Press, 1996).

Stars and Stripes Forever: The Popular Urge in American Art 1955–1975

Curated by Sarah Rich
and Jonathan Weinberg

*Unless otherwise specified all dimensions
for prints and photographs are sheet size.*

Richard Anuszkiewicz (American, b. 1930)

Splendor of Red, 1965

Liquitex on canvas,

72 x 72" (182.9 x 182.9 cm)

Gift of Seymour H. Knox, B.A. 1920. 1968.29

Diane Arbus (American, 1923–1971)

Patriotic Boy with Straw Hat, Buttons and Flag,

Waiting to March in a Pro-War Parade, N.Y.C., 1967

Gelatin silver print,

19½ x 16" (50.2 x 40.6 cm)

Stephen Carlton Clark, B.A. 1903, and Henry S. F.

Cooper, B.A. 1956, Contemporary Print Funds.

1974.34.1

Richard Avedon (American, b. 1923)

Marion Anderson Singing, June 30, 1955

Gelatin silver print, printed in 1959,

19½ x 16" (40.6 x 50.6 cm)

Gift of George Hopper Fitch, B.A. 1932.

1992.53.27

Romare Bearden (American, 1914–1988)

Before the First Whistle, 1973

Color lithograph, 23½ x 18" (60.1 x 45.7 cm)

Gift of Dr. and Mrs. Samuel S. Mandel. 1982.57.1

John Clem Clarke (American, b. 1937)

Liberty Leading the People (after Delacroix), 1968

Oil on canvas, 68.5 x 84.5" (174 x 214.6 cm)

Lent by Richard Brown Baker, B.A. 1935.

12.10.1974

Joseph Cornell (American, 1903–1972)

Collage, ca. 1950–55

Collage: sand, glass, and printed paper,

9¾ x 6½ x 1½" (24.8 x 16.5 x 3.8 cm)

Gift of Mrs. Carl Schniewind. 1958.41

Robert Cottingham (American, b. 1935)

Hot, 1973

Lithograph, 23 x 23" (58.4 x 58.4 cm)

A. Conger Goodyear, B.A. 1899, Fund. 1973.126.2

Gene Davis (American, 1920–1985)

Fragile Blue, 1960

Acrylic on canvas, 93¾ x 80" (238.1 x 203.2 cm)

Gift of Susan Morse Hilles. 1973.91.1

Jim Dine (American, b. 1935)

Green Lips, 1961

Oil on canvas with rubber lips,

59½" (151.1 cm) diameter

Gift of Richard Brown Baker, B.A. 1935.

1975.110.2

Audrey Flack (American, b. 1933)

Lady Madonna, 1972

Lithograph, 34 x 24" (86.2 x 60.9 cm)

Gift of Dr. and Mrs. Samuel S. Mandel. 1980.66.1

Robert Frank (American, b. 1924)

Parade—Hoboken, New Jersey, 1957

Gelatin silver print, printed in the 1960s,

7⅞ x 11" (18.9 x 28 cm) (image)

Purchased with a gift from Julia and Harrison H.

Augur, B.A. 1964. 1998.16.1

Helen Frankenthaler (American, b. 1928)

Yellow Span, 1968

Aquatint, 13¾ x 18¾" (35.2 x 47.3 cm) (image)

Gift of Henry J. Heinz II, B.A. 1931, for the

Contemporary Print Collection. 1969.11.2

Lee Friedlander (American, b. 1934)

Flag—New York City 1965

Silver bromide, 6¾ x 9¾" (16.2 x 24.5 cm) (image)

Gift of Barbara and James L. Melcher. 1978.149.7

David Hockney (British, b. 1937)

A Rake's Progress, Plate No. 3: "The Start of a

Spending Spree and the Door Opening for a

Blond"

Etching and aquatint, red and black ink,

19⅞ x 24¾" (50 x 62.3 cm)

Yale Center for British Art, Paul Mellon Fund,

B1987.5.5

David Hockney (British, b. 1937)

A Rake's Progress, Plate No. 8A: "Bedlam"

Etching and aquatint, red and black ink,

19¾ x 24⅞" (50.2 x 62.6 cm)

Yale Center for British Art, Paul Mellon Fund,

B1987.5.16

The following two prints by David Hockney will be substituted at mid-point in the exhibition:

David Hockney (British, b. 1937)
A Rake's Progress, Plate No. 4: "The Drinking Scene"
Etching and aquatint, red and black ink,
19 1/16 x 24 7/8" (50 x 62.5 cm)
Yale Center for British Art, Paul Mellon Fund,
B1987.5.7

David Hockney (British, b. 1937)
A Rake's Progress, Plate No. 6A: "The Wallet Begins to Empty"
Etching and aquatint, red and black ink,
19 3/16 x 24 3/4" (50.3 x 62.5 cm)
Yale Center for British Art, Paul Mellon Fund,
B1987.5.12

Robert Indiana (American, b. 1928)
Nonending Nonagon, 1962
Oil on canvas, 24 x 22" (61 x 58.9 cm)
Lent by Richard Brown Baker, B.A. 1935.
16.2.1972

Jasper Johns (American, b. 1930)
Two Flags, 1970–72
Lithograph from two stones,
27 x 32 1/2" (68.6 x 82.5 cm)
The Susan Morse Hilles Fund. 1974.50

Ray Johnson (American, 1927–1995)
The Paper Snake, 1965
Book
Private Collection

Ellsworth Kelly (American, b. 1923)
Untitled (Black and Green), 1970
Color lithograph, 15 7/16 x 11 1/8" (39.4 x 28.9 cm)
J. Frederic Byers, III, B.A. 1962, Contemporary Print
Fund. 1971.108.1

R. B. Kitaj (American, b. 1932)
First Series—Some Poets: Creeley, 1966–69
Screenprint, 23 3/4 x 16 1/2" (59.3 x 41.8 cm)
Gift of Howard A. Karshan. 1981.93.8c

Roy Lichtenstein (American, 1923–1997)
Brushstroke, 1965
Silkscreen in yellow, blue, and black,
22 1/2 x 28 1/2" (57.2 x 72.3 cm)
Gift of Mr. and Mrs. Allen Wardwell, B.A. 1957.
1991.119.1

Marisol (Escobar) (American, b. Paris, 1930)
Dinner Date, 1963
Wood, plaster, paint, graphite, clothing, canvas, and
metal fork,
55 x 53 1/2 x 44" (139.7 x 135.9 x 111.8 cm)
Gift of Susan Morse Hilles. 1973.86

Kenneth Noland (American, b. 1924)
Mercury (Ray Parker's Green in the Shadow of Red), 1962
Acrylic resin on canvas,
69 3/4 x 69 3/4" (177.2 x 177.2 cm)
Gift of Richard Brown Baker, B.A. 1935. 1974.85

Claes Oldenburg (American, b. 1929)
Soft Juice-It, 1965
Vinyl sculpture filled with kapok
Lent Anonymously. 4.1989.1

Robert Rauschenberg (American, b. 1925)
Prize, 1964
Lithograph, 15 3/4 x 16 1/4" (40 x 41 cm)
Gift of Mr. and Mrs. Theodore E. Stebbins, Jr.,
B.A. 1960. 1969.14

James Rosenquist (American, b. 1933)
Forehead I, 1968
Lithograph, 33 1/2 x 24 1/2" (85 x 62.5 cm)
A. Conger Goodyear, B.A. 1899, Fund. 1970.39

Ed Ruscha (American, b. 1937)
Annie, 1969
Lithograph, 17 x 24" (43.2 x 61 cm)
Henry J. Heinz II, B.A. 1931, Contemporary Print
Fund. 1969.24

Leon Polk Smith (American, b. 1906)
Nicangi
Oil on canvas, 43 x 50" (109.2 x 127 cm)
Gift of Susan Morse Hilles to the School of
Medicine. u1967.70.1

Frank Stella (American, b. 1936)
Newburyport, 1962
Oil on canvas, 30 1/2 x 60 3/4" (77.5 x 154.3 cm)
Gift of The Woodward Foundation. 1977.49.25

Wayne Thiebaud (American, b. 1921)
Nine Jelly Apples, 1964
Watercolor and graphite,
12 x 12" (30.5 x 30.5 cm)
Gift of George Hopper Fitch, B.A. 1932. 1981.116.1

Victor Vasarely (French, b. Hungary, 1908)
IX Negative
Screenprint, 23 3/4 x 23 1/2" (60 x 59.7 cm)
Gift of G. Allen Smith for the G. Allen Smith
Collection. 1972.12.19

Andy Warhol (American, 1930–1987)
Early Electric Chair, 1964
Screenprint on canvas, 24 x 28" (61 x 71.1 cm)
Gift of Richard Brown Baker, B.A. 1935. 1986.97.3

Andy Warhol (American, 1930–1987)
Marilyn Monroe, 1967
Screenprint, 36 x 36" (91.5 x 91.5 cm)
Emerson B. Tuttle, B.A. 1914, Print Fund. 1969.26

Garry Winogrand (American, 1928–1984)
John F. Kennedy at the Democratic National Convention, 1960
Gelatin silver print; posthumous print by
Ed Gradza for the estate of Garry Winogrand, 1992,
8 3/4 x 6 1/4" (22.2 x 15.9 cm) (image)
The George Hopper Fitch, B.A. 1932, Photograph
Fund. 1992.105.1

Jack Youngerman (American, b. 1926)
City Center Joffrey Ballet, 1968
Screenprint (poster),
34 3/4 x 24 3/4" (88 x 62.5 cm)
Gift of George Hopper Fitch, B.A. 1932. 1968.95a

1c Life, 1964
Book with original lithographs, reproductions, and
poems by various artists and authors
Published by E. W. Kornfeld, Bern, Switzerland
Lent Anonymously

From the portfolio:

S.M.S. [S—t Must Stop], 1968

Mixed media

Purchased with a gift from Arthur Fleischer, Jr.,

B.A. 1953, LL.B. 1958

Richard Artschwager (American, b. 1924)

Cover design: Printed so that the coffee stains on the original artwork are visible. 1993.26.2.13

Ray Johnson (American, 1927–1995)

A Two-Year-Old Girl Choked to Death Today on an Easter Egg: Three duotones printed on a single sheet of chrome-coated photographic paper. 1993.26.2.2

Bruce Nauman (American, b. 1941)

Footsteps: A sound piece in which a strip of recorded magnetic tape is wound around a folded op-art card with instructions for playing the tape as a perpetual sound loop. 1993.26.5.3

Yoko Ono (American, b. 1933)

Mend Piece for John: Box containing materials and instructions for repairing a broken cup with "this glue and this poem in three stanzas dedicated to John." 1993.26.5.11

Mel Ramos (American, b. 1935)

Candy: Materials and instructions are given for assembling this 3-d Pop Art sculpture. 1993.26.5.2

H.C. Westermann (American, b. 1922)

Correspondence: Four letters that have been sent through the mail to William Copley are tied in a packet with a pink satin ribbon. Inside each is a different drawing. 1993.26.3.10

The Geldzahler Portfolio

Published by the Estate Project
for Artists with AIDS, Alliance
for the Arts

Organized by Patrick Moore
and Randall Bourscheidt

Major support for the production of *The Geldzahler Portfolio* was provided through the sale of ten unique glass works by Dale Chihuly. Additional support for *The Geldzahler Portfolio* has been generously provided by the Horace W. Goldsmith Foundation, the Andy Warhol Foundation for the Visual Arts, the Nathan Cummings Foundation, and Drue Heinz.

Proceeds from the sale of *The Geldzahler Portfolio* benefit the Estate Project for Artists with AIDS. The Estate Project is the first and only national effort to address the cultural impact of AIDS. The Estate Project assists artists of all disciplines with HIV/AIDS to continue and preserve their work. Through national archival programs, the Estate Project ensures that curators and historians will have continued access to the cultural records created during the AIDS crisis.

The Estate Project was greatly encouraged in its early work by the influential artists' mentor, Henry Geldzahler. Henry Geldzahler was the first curator of twentieth-century art at the Metropolitan Museum of Art and organized there the landmark exhibition "New York Painting and Sculpture: 1940–1970." In 1967, he was named the first director of the Visual Arts Program of the National Endowment for the Arts, where he helped create the artists' fellowship and public art programs for the agency. He later became the Commissioner of Cultural Affairs for the City of New York. Henry Geldzahler's long-standing interest in the work of young artists was reflected in his concern for those affected by the AIDS crisis.

Spreading the Word

Calvin Tomkins

The high point in Henry Geldzahler's young life was the October 18, 1969, opening of "New York Painting and Sculpture: 1940–1970" at the Metropolitan Museum of Art. That was the official title, but everybody in the art world called it "Henry's show," and the joy and outrage that it evoked centered squarely on the thirty-four-year-old assistant curator who had chosen and installed it. Most of the outrage came from artists who were not included, because, like it or not, this was the definitive exhibition of postwar American art, and in retrospect we can see that Henry's choices, by and large, were not only just but brilliant. He had pulled off a tremendous feat, and as he stood at the top of the grand staircase that night, rotund and effervescent in his midnight-blue dinner jacket, greeting the collectors, the socialites, the critics, the dealers and the artists (many of whom were his friends), he seemed for a moment to have become the prime catalyst in that roaring drama, the triumph of American art.

One of Henry's endearing qualities was that he never took himself seriously, in that or any other public role. Henry's true business was to spread the word. In those days he visited ten or twelve studios a day, met everybody, brought artists and dealers together, performed in Happenings, went to several parties every night, hung out with his best friend David Hockney or Frank Stella, and began and ended each day with a longish telephone call to Andy Warhol. "Henry gave me all my ideas," Warhol once said.

He stayed at the Met until 1977, long enough to become head of the newly designated Department of Twentieth-Century Art, which he had argued for with tireless ingenuity. Then he quit to become New York's first full-time Commissioner of Cultural Affairs, a move that shocked many people. Give up the Met for a political job? But Henry had learned from his work with the National Endowment for the Arts that what he really liked best was giving away money, and besides, it was time to *move on*. Ever since his undergraduate days at Yale, Henry had moved



David Hockney (British, b. 1937)
Panama Hat with a Bow Tie on a Chair, 1998
 From *The Geldzahler Portfolio*
 One-color hardground, softground and aquatint
 etching on Somerset Satin White paper,
 30 x 22" (76.2 x 55.9 cm)
 Printed by Maurice Payne / Published by
 David Hockney

with the flow. Henry didn't believe in fixed positions. His main ambition was to find ways of staying alert to the new.

In that he never failed. During his later years, after he left the cultural affairs beat and became an independent writer and curator, he had the fun of discovering and promoting a new generation of American and European artists, the generation of Francesco Clemente and Jean-Michel Basquiat and Keith Haring and Julian Schnabel. Henry's mind and Henry's eye stayed open, which is why Henry always seemed like the youngest person in the room. He was also, in his offhand way, immensely generous. He helped young artists all his professional life, and when the AIDS epidemic struck he poured his boundless energy into AIDS-related causes, including The Estate Project for Artists with AIDS. Henry brightened all our lives, and his own premature death of liver cancer, at the age of fifty-nine, leaves that brightness undiminished.

When Henry was still at Yale he worked as an intern at the Met one summer. According to Margaretta Salinger, the European Paintings curator who was his main supervisor, his energy was amazing; you'd send him to the library to do sonic research that would take anyone else a week, and he'd be back with it in two hours. "One day," she remembered, "he called me on the interoffice phone. He was talking so fast that I had to break in and say, 'Henry, wait, wait. What is it that you want?' There was a pause, and then he said, 'I want to be tall and thin.'"

Reprinted with permission of the author
 from *The Geldzahler Portfolio* brochure.

The Geldzahler Portfolio

Louise Bourgeois (American, b. 1911)

A Flower in the Forest, 1997

Four-color lithograph on Rives BFK paper,

22 x 30" (55.9 x 76.2 cm)

Printed by Solo Impression, Inc.

Francesco Clemente (Italian, b. 1952)

Untitled, 1997

Digital Ink Jet Print on Arches 260 Hot Press paper,

12½ x 10½" (31.7 x 26.1 cm)

Printed by Nash Editions

David Hockney (British, b. 1937)

Panama Hat with a Bow Tie on a Chair, 1998

One-color hardground, softground and aquatint

etching on Somerset Satin White paper,

30 x 22" (76.2 x 55.9 cm)

Printed by Maurice Payne / Published by

David Hockney

Dennis Hopper (American, b. 1936)

*Andy Warhol, David Hockney, Henry Geldzahler and
Jeff Goodman from Out of the '60s*, 1997

Two-color photolithograph on Somerset Satin
paper, 22 x 30" (55.9 x 76.2 cm)

Printed by Hamilton Press

Jasper Johns (American, b. 1930)

Untitled, 1998

One-color etching on Hahnemühle copperplate
paper, 30 x 22" (76.2 x 55.9 cm)

Printed by Gemini G.E.L. LLC

Ellsworth Kelly (American, b. 1923)

Untitled, 1998

One-color lithograph on Rives BFK paper,

16½ x 16½" (42.2 x 41.9 cm)

Printed by Gemini G.E.L. LLC

Roy Lichtenstein (American, 1923–1997)

Still Life, 1997

Four-color serigraph on 300 gram Somerset
textured paper, 30 x 22" (76.2 x 55.9 cm)

Printed by Noblet Serigraphic, Inc.

James Rosenquist (American, b. 1933)

Henry's Arrival on the Art World Causes Gravity,
1997

Six-color lithograph on Arches Cover paper,

30 x 22" (76.2 x 55.9 cm)

Printed by Universal Limited Art Editions, Inc.

David Salle (American, b. 1952)

Paper Lanterns, 1998

Three-color solar plate/intaglio on Somerset paper,

30 x 22" (76.2 x 55.9 cm)

Printed by Hampton Editions, Ltd.

Frank Stella (American, b. 1936)

Coxura, 1997

Thirty-nine-color screenprint on White Lana,

mouldmade paper, 30 x 22" (76.2 x 55.9 cm)

Printed by Tyler Graphics, Ltd.

Andy Warhol (American, 1930–1987)

Henry Geldzahler, 1964

Video transfer of black-and-white film,

16mm, silent, 99 minutes

Courtesy of the Andy Warhol Foundation for the
Visual Arts

Four Artists from the Estate Project

William Cullum was born in 1958 and studied at the School of Visual Arts in New York City. In 1997 he had a one-person show at Debs & Co. in New York City. All of his recent work has been to some extent a vanitas, a memento mori, a reminder that death is a constant specter haunting our lives. Grids are essential to Cullum's work, often dividing an image into smaller parts. The grids refer to the way a computer presents visual information as small squares. In his selection and placement of images and designs from other sources mixed with his own original photographs, Cullum implies a conversation between the two. William Cullum is represented by Debs & Co. Gallery in New York.

John Dugdale is best known for his cyanotypes, an 1842 developing process which produces a distinctive blue-toned print. Born in Connecticut in 1960, he lost more than 80 percent of his sight to an HIV-related condition in the early 90s. Dugdale continues to produce cyanotypes despite his diminished vision and has been described by *The Voice* as "an artist working at the height of his career." In 1998 the photographer exhibited in Sydney, Rome, Los Angeles, and New Orleans, and held major shows of new work in London and New York. John Dugdale is represented exclusively by the Wessel + O'Connor Gallery in New York.

Marc Lida lived from 1957 to 1992. He studied at Greenwich House Pottery, Brooklyn Museum Art School, SUNY College at Purchase, and The Parsons School of Design. He received a grant from the Pollock-Krasner Foundation and had drawings published in *The New York Times*, *The Voice*, and *The Chicago Tribune* among other papers. He had both solo and group exhibitions, some of which were at the Yale School of Art, the Drawing Center, P.S. 122, Rutgers University, and the Pyramid Club. Like his hero, the American modernist Charles Demuth, Lida's best work is in watercolor. Also like Demuth he loved to illustrate seemingly unillustratable texts—Proust's *Remembrance of Things Past* and Freud's case studies, among others. Lida could frequently be seen sketching in

Marc Lida (American, 1957–1992)
Freud Wrestling with Dora's Demons, 1983
Watercolor, 22 x 30" (55.8 x 76.2 cm)
Private Collection



some of New York City's most popular clubs: The Saint, The Pyramid, and Danceteria. His work as a whole forms a powerful record of gay life in the early 80s.

Eric Rhein was born in 1961. He attended both the School of Visual Arts and the Pratt Institute and has had residencies at the MacDowell Colony and The Barn. He has had both group and solo exhibitions. Rhein's work has been shown in a number of New York venues including: Artists Space, White Columns, Art in General, Printed Matter, and P.S. 122. His work has also been shown at the Center for Arts in Boston and the Victoria and Albert Museum in London. His current sculpture utilizes paper, wire, and appropriated materials to create memorial portraits of friends and relationships.

The Estate Project

Curated by Jonathan Weinberg

William Cullum (American, b. 1958)

Barn, 1995

Laser prints on paper, rabbit-skin glue,
12 x 12" (30.5 x 30.5 cm)
Collection Anne Hutchins, New York City

Boys, 1995

Laser prints on paper, rabbit-skin glue,
12 x 12" (30.5 x 30.5 cm)
Collection Nick Debs, New York City

Urn, 1995

Laser prints on paper, rabbit-skin glue,
12 x 12" (30.5 x 30.5 cm)
Collection Anne Hutchins, New York City

Untitled (Paint by Numbers), 1998

Wax, oil, wood, and epoxy resin on panel,
19 x 24 x 4" (48.3 x 61 x 10.2 cm)
Courtesy the artist and Debs & Co., New York City

John Dugdale (American, b. 1960)

Expulsion, 1996

Cyanotype, ed. #1/10,
8 x 10" (20.3 x 25.4 cm)
Courtesy Wessel + O'Connor Gallery, New York City

Houston Magnolia, 1996

Cyanotype, AP #1/3, 8 x 10" (20.3 x 25.4 cm)
Courtesy Wessel + O'Connor Gallery, New York City

Last Night I Dreamt I was in Love, 1996

Cyanotype, ed. #2/10,
8 x 10" (20.3 x 25.4 cm)
Courtesy Wessel + O'Connor Gallery, New York City

Stolen Time, 1996

Cyanotype, ed. #1/10,
8 x 10" (20.3 x 25.4 cm)
Courtesy Wessel + O'Connor Gallery, New York City

Marc Lida (American, 1957–1992)

Bathhouse, ca. 1982

Watercolor, 13 x 11¼" (33 x 29.8 cm)
Private Collection

Freud Wrestling with Dora's Demons, 1983

Watercolor, 22 x 30" (55.8 x 76.2 cm)
Private Collection

Jones Beach, ca. 1983

Watercolor, 18 x 22¼" (45.7 x 56.5 cm)
Private Collection

The Saint, 1982

Watercolor, 15½ x 47" (39.4 x 119.4 cm)
Private Collection

Eric Rhein (American, b. 1961)

Abbott, 1998

Wire and paper, 15 x 12" (38.1 x 30.5 cm)
Courtesy the artist

Gordon and David, 1998

Wire and paper, 13 x 16" (33 x 40.6 cm)
Courtesy the artist

Uncle Lige's Sword, 1998

Wire, paper, and appropriated objects,
16½ x 22" (41.9 x 55.9 cm)
Courtesy the artist

Automated Blood Counts and Differentials,
1998

Wire, glass, and paper,
15 x 20" (38.1 x 50.8 cm)
Courtesy the artist

Yale University Art Gallery Hours:

Tuesday through Saturday 10 am–5 pm, Sunday 1–6 pm, closed Monday

Jonathan Edwards Hours:

Thursday 4–6 pm, or by appointment 203 432–0536

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